

- י** שׁוֹשׁ אֲשִׁישׁ בִּיהוָה תִּגְלַל נַפְשִׁי בְּאֱלֹהֵי כִי
הִלְבִּישְׁנִי בְּגָדֵי־יִשְׁע מְעִיל צְדָקָה יַעֲטֵנִי
כַּחַתָּו יִכְהֶן פָּאֵר וְכַכְּלָה תַעֲבֶדָה כְּלִיהָ:
יא כִּי כְאֶרֶץ תּוֹצִיא צִמְחָה וְכַגְנָה זְרוּעֶיהָ
תִּצְמִיחַ כֵּן אֲדֹנָי יְהוִה יִצְמִיחַ צְדָקָה
וְתִהְיֶה נִגְד כָּל־הַגּוֹיִם:
- 61:10 [Joy of joys]! I will rejoice [in YHWH]. Exult—my soul—in my God!
For [He has clothed me] [with garments of triumph]. With a robe of righteousness,
[he has covered me], [like a bridegroom] adorned with a turban, [and like a bride] bedecked with jewels.
11 For [as the earth] [brings forth] what is sown, [and as the garden]—its seedlings make sprout,
[in the same way] | My Lord *Elohim* (YHWH)
[makes to sprout] righteousness and praise [in the presence] of all nations.
- סב א** לִמְעַן צִיּוֹן לֹא אֶחְשָׁה וּלְמַעַן יְרוּשָׁלַם
לֹא אֶשְׁקוּט עַד־יֵצֵא כְנָגְלָה צְדָקָה וִישׁוּעָתָהּ
כְּלִפִּיד יִבְעֶר: **ב** וְרָאוּ גוֹיִם צְדָקָתָךְ
וְכָל־מַלְכִים כְּבוֹדָךְ וְקָרָא לְךָ שֵׁם חֲדָשׁ
אֲשֶׁר פִּי יְהוִה יִקְבְּנוּ:
- 62:1 [For the sake] of Zion [I will not] [hold my peace]; for the sake of Jerusalem, [will not be still],
[until there shines forth] like radiance her righteousness, [and her deliverance] like a torch aflame.
2 [They will see]—the nations—[your righteousness], [and all the kings]—your glory.
[There will be] [placed on you] a name brand-new,
[it being a name] that the mouth of YHWH will bestow.
3 [And you will be] a crown of beauty, [in the hand of YHWH],
and a royal diadem [in the palm of your God].
4 [It will no longer be said] of you again “[she is forsaken]”,
[and of your land], [not be said] again “desolation”, instead [concerning you]
[they will say]: “[My delight is in her]”, [and of your land], “[she is espoused]”,
[for He delights]—YHWH—in you, [and your land] will be married.
- ג** וְהָיִיתָ עֲטֹרַת תְּפָאֶרֶת בְּיַד־יְהוִה וְצִנּוֹף
וְצִנְיָף מְלוּכָה בְּכַף־אֱלֹהֶיךָ:
ד לֹא־יֵאמָר לְךָ עוֹד עֲזוּבָה וּלְאֶרֶץ
לֹא־יֵאמָר עוֹד שְׁמָמָה כִּי לְךָ יִקְרָא
חִפְצִי־בָהּ וּלְאֶרֶץ בְּעוֹלָה כִּי־חִפְץ יְהוִה
בְּךָ וְאֶרֶץ תִּבְעַל:

ה כִּי־יִבְעַל בַּחֹר בְּתוֹלָה יִבְעָלוֹךְ בְּנִיךָ
וּמִשׁוֹשׁ חֲתָן עַל־כִּלָּה יִשִּׁישׁ עָלֶיךָ אֱלֹהֶיךָ:
ו עַל־חֻמֹּתֶיךָ יְרוּשָׁלַם הַפִּקְדָּתִי שְׁמָרִים
כָּל־הַיּוֹם וְכָל־הַלַּיְלָה תָּמִיד לֹא יִחָשׂוּ
הַמְּזַכְרִים אֶת־יְהוָה אֱלֹהֶיךָ לָכֶם:
ז וְאַל־תִּתְּנוּ דָמִי לוֹ עַד־יִכּוֹנֵן וְעַד־יֵשִׁים
אֶת־יְרוּשָׁלַם תְּהִלָּה בְּאַרְץ:

ח נִשְׁבַּע יְהוָה בִּימִינוֹ וּבִזְרוֹעַ עֲזוֹ
אִם־אַתָּן אֶת־דִּגְגְּךָ עוֹד מֵאֶכֶל לְאִיבֶיךָ
וְאִם־יִשְׁתּוּ בְנֵי־נֶכֶד תִּירוּשָׁד אֲשֶׁר יִגְעֶת
בּוֹ:

ט כִּי מֵאֲסָפָיו יֹאכְלֵהוּ וְהִלְלוּ אֶת־יְהוָה
וּמִקְבָּצָיו יִשְׁתְּהוּ בְּחִצְרוֹת קֹדְשִׁי:
י עֲבְרוּ עֲבְרוּ בְּשַׁעַרִּים פָּנוּ דֶרֶךְ
הָעָם סְלוּ סְלוּ הַמַּסְלָה סְקִלוּ מֵאֲבָן הָרִימוּ
נֵס עַל־הָעַמִּים: **יא** הִנֵּה יְהוָה הַשְׁמִיעַ
אֶל־קִצֵּה הָאָרֶץ אָמְרוּ לְבַת־צִיּוֹן הִנֵּה
יִשְׁעֶךָ בָּא הִנֵּה שְׁכָרְךָ אִתּוֹ וּפְעֻלָּתוֹ לְפָנָיו:

יב וְקִרְאוּ לָהֶם עַם־הַקֹּדֶשׁ גְּאוּלֵּי יְהוָה
וְלֹךְ יִקְרָא דְרוּשָׁה עִיר לֹא נִעְזָבָה:

62:5 [For as a young man] espouses a maiden, [they will wed you]—your sons.

As rejoices the bridegroom [over his bride], so rejoices your God over you.

6 [On your walls], [O Jerusalem], I have posted watchmen.

[All through the day] [and all through the night], continually, [they take] no rest.

[You who are mindful] of YHWH: [take no rest] for yourselves.

7 And give no rest to Him,

[until He establishes]—[and that he makes of]—Jerusalem a praise [on the earth].

8 [Indeed He has sworn]—YHWH—[by His right hand], [and by the arm] of his strength,

[I will not give] your corn again as food for your enemies.

[They will not drink]—[the sons of the foreigner]—your wine, since it was you who labored for it.

9 Rather, [those who harvest it] [shall eat it], [and give praise] to YHWH.

[They that gathered it will drink it] in the courts of My holy place.

10 [Pass through]—pass through the gates! Make clear a way for the people.

Build up, [build up] the highway; [clear it of stones]. Raise a banner, [over the peoples].

11 For thus [has YHWH] proclaimed to the ends of the earth:

“Say [to the daughter of Zion]: Surely your salvation is coming.

See, His reward [is with Him]; His recompense is before Him.

12 [They will] [refer to them] “[as the holy people], [redeemed ones] of YHWH”.

And you will be called “sought out”, “the city not forsaken”.

סג א מי־זה | בא מאֲדוֹם חֲמוֹץ
 בְּגָדִים מִבְּצָרָה זֶה הַדּוֹר בְּלִבוֹשׁוֹ צִנֵּה
 בְּרֵב כְּחוֹ אֲנִי מְדַבֵּר בְּצִדְקָה רַב לְהוֹשִׁיעַ:
 ב מדוע אדם ללבושך ובגדיך כדרך
 בגת: ג פורה | דרכתי לבדי ומעמים
 אין־איש אתי ואדרכם באפי וארמסם
 בחמתי וזו נצחם על־בגדי וכל־מלבושי
 אגאלתי:
 ד כי יום נקם בלבי ושנת גאולי באה:
 ה ואביט ואין עזר ואשתומם ואין סומך
 ותושע לי זרעי וחמתי היא סמכתני:
 ו ואבוס עמים באפי ואשכרם בחמתי
 ואוריד לארץ נצחם:
 ז חסדי יהוה | אזכיר תהלת
 יהוה כִּלְל כָּל אֲשֶׁר־גִּמְלָנוּ יְהוָה וְרַב־טוֹב
 לְבֵית יִשְׂרָאֵל אֲשֶׁר־גִּמְלָם בְּרַחֲמָיו וּכְרַב
 חסדיו:
 ח ולאמר אדעמי הִמָּה בָּנִים לֹא יִשְׁקְרוּ
 ויהי להם למושיע:
 ט ככל־צרתם | לא לו צר ומלאך פניו
 הושיעם באהבתו ובחמלתו הוא גאלם
 וינטלם וינשאם כל־ימי עולם:

63:1 [Who is this], | the one [who comes from Edom], with crimson garments from Botzrah—
 [This One], majestic in attire, stately in the greatness of His strength?
 [It is I], who speak in righteousness, full of power to save.
 2 Why are they red—your garments; your clothing like one treading a winepress?
 3 [This winepress in truth] | [I have] [trodden alone]. [And of the peoples], no man [was with Me].
 [I trod them down] in My anger, [and I trampled them] in my fury.
 [Their life-blood] has spattered my garments; [all of my clothing] [is truly stained].
 4 For indeed, a day of vengeance [is in My heart]; the year of My redemption [has surely come].
 5 [And I looked]; there was none to help. [I gazed in astonishment]: [there was none] to uphold.
 A mainstay for Me [was My own arm], and My anger gave support to Me.
 6 [I trod down] the people in My anger; [made them drunken] with my fury.
 I threw to the ground their life-blood.
 7 The mercies of YHWH | [I will tell], the praises of YHWH, for all that was bestowed upon us by YHWH,
 [and the great goodness] to the children of Israel,
 which He bestowed in His compassion and in His great love.
 8 [For He said]: [surely My people] [are they], My children, [who will not] betray.
 And He became for them their deliverer.
 9 [In all their affliction] | He [was also afflicted], and the angel of His presence [did save them].
 With His love and His compassion, He redeemed them.
 [final melody:] He raised them and carried them throughout the days of old.

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some “poetic licence”, and some willingness on the part of the listener to be “carried” by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these “transtropilations” are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a “window” into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. “cut a covenant”) to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 “beam above the door” rather than “lintel”) to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between “literalness” and “listenable-ness”. A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh or yetiv kadma or pashta gersh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana “lean toward” the words they “conjoin” to, while the *disjunctive tropes* such as tipcha, gersh, gershayim, and telisha gedola “lean away” from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* “rivi'i” melody in whatever way seems most natural.

As a variant of the “grey bracket” device, I indicate pairs of tropes by “wrapping them around” the phrase which have the combined melody:

mercha/tipcha	kadma/geresh (or: azla, etc.)	mercha siluk
(Renew our days)	(She weeps bitterly).	(a fire-offering to God)

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don’t strictly match the Hebrew. I also “pad” some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the *leyner*’s cantillation system. In particular, the tropes *telisha g’dola* (ר), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the musical phrases used for chanting. (And please indulge me in my whimsical treatments of *shalsholet*.)

“*Metigah-zakef*” is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (viz. cantor Moshe Haschel in “Navigating the Bible II”) this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in “take care” in this example). Haschel’s system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don’t write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the *leyner* can choose to pronounce it as “God” or “Adonai”.

Warning on the Hebrew text: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, ‘The Living Torah’ (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, ‘The Bible With Sources Revealed’ (2003)
Everett Fox, ‘The Five Books of Moses’ (1997)
The Stone Edition ‘Tanach’ (1996)
JPS ‘Hebrew-English Tanach’, (2nd Ed. 2000), *along with* Orlinsky, ‘Notes on the New Translation of the Torah’ (1969)
Robert Alter, ‘The Five Books of Moses’ (2004)
Commentaries in the ‘Anchor Bible’ series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)